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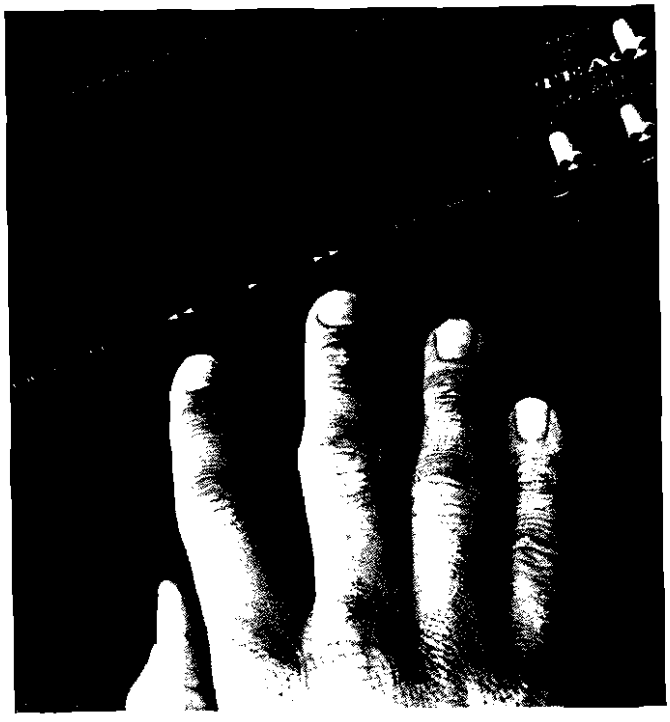

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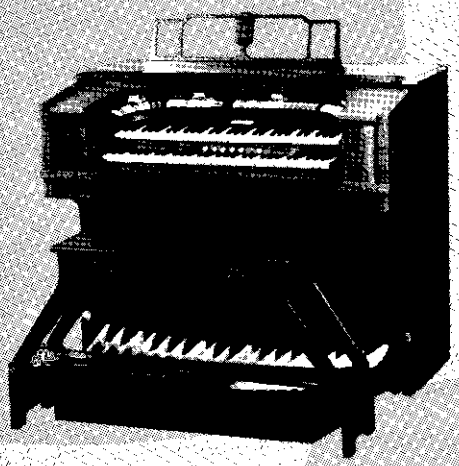

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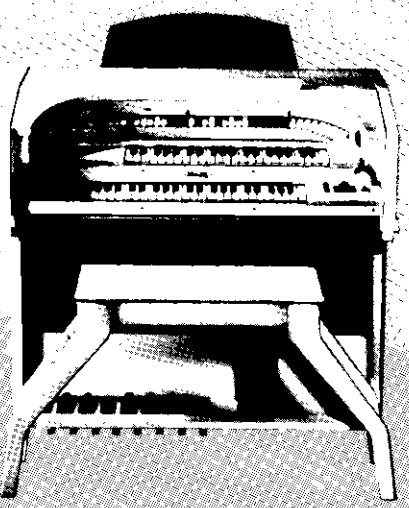

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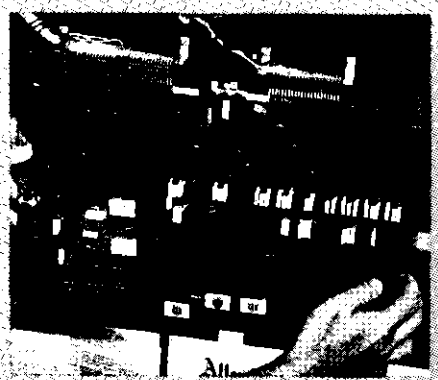

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Cruise Photos

MARILYN KNOWLTON with PATSY MAHARAM (Long Island, N.Y.)

Publisher ED SHANAPHY chats with ERNEST PAUL (Queens Village, N.Y.)

Mr. & Mrs. WITHAM (Terre Haute, Ind.) pose with a crew member

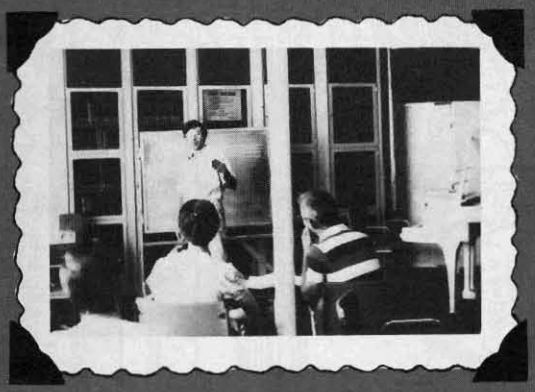
Editor JOE KNOWLTON gives a Guitar Seminar

ANNE KELLY (Palm Springs, CA.) and "Pop Piano" author RAPHAEL CRYSTAL

The "Gli Amici Trio" plays for SHEET MUSIC MAGAZINE'S Cocktail Party

SHEILA and RIKI CAMARENA (San Jose, CA.) share an ecstatic moment.

DON JONES (Flint, Michigan) & WALTER WINDSOR (Orlando, FLA.) rehearse for the passenger talent show.



RAPHAEL CRYSTAL'S Piano Seminar in progress.

KEN LATTIMER (Rochester, N.Y.) with Jazz Pianist MARIAN McPARTLAND.

RAPHAEL CRYSTAL with the CAMARENA sisters.

Mr. & Mrs. LATTIMER with Business Manager BOB CORNWELL.

ED SHANAPHY: "Well if you're down here, who's on the bridge?!"

PATTI KOENIG (Livermore, CA.) and the back of CYNTHIA MILLER (Music Theory Seminar)

Some common sense for the

AMATEUR SINGER

by Barrymore Laurence Scherer

Singing is surely the most personal way to make music. After all, no other form of musical expression emerges from within one's own body. Moreover, it is the most natural way, for it requires no instrument other than the vocal apparatus with which we are all born. The first breath we take upon our emergence from the womb is almost invariably followed by our first raucous song in less-than-grateful response to the attending physician's unexpected blow to our pre-natal sense of security. Most voice theorists have attempted to explain singing in terms of speech with the vowels extended in time and given a variable pitch. However, is not the act of singing really a refined form of crying? Consider this: when a child cries, musical pitches are produced somewhat at random, but always within a range that is comfortable for the voice. If the child speaks through his tears and wailing, the words usually come out at a slower, song-like tempo than in normal speech, and the pitch will be raised at points for emphasis. Although a harrassed mother, enduring the caterwauling of her disgruntled two-year-old, might not think of this as particularly sweet music, it is far more closely related to the tones of song than is the comparatively flat sound produced by "saying the words in time" as in choral speech, or when school children are rehearsed in the text of an actual song. (As an example of the two sounds, think of a child wailing, "I don't *want* go to to bed!" as opposed to a room of people reciting the "Pledge of Allegiance." The former may be more annoying, but it is closer to singing and would lend itself more naturally to musical notation than the latter.)

Not only is singing the most personal and most natural form of musical expression, it is also accomplished – in an unrefined manner, to be sure – with unrivaled simplicity. There are no keyboards, valves, strings or pedals to be mastered. If you have a tune in your head (or a song in your heart), you've but to open your mouth and let it out. Naturally, given singing's apparent ease, it is overwhelmingly popular – bathtub violinists may be a rare breed, but their baritone counterparts are heard wherever there is indoor plumbing. Because of its popularity, coupled with the desire of many to know the finer points of the art, the instruction of voice has grown into a most lucrative profession over the past three centuries.

We speak of the "Golden Age" of singing as having been the period roughly between 1880 and 1930. In fact there were several ages so called, but today, regardless of whether this be the age of Silver, Bronze or Lead, vocal students abound in our universities and conservatories, where the principles of "pear-shaped tones" and "columns of air" are professed, disputed and re-defined. Indeed, probably no branch of musical endeavor is as loaded with contradiction and absolute bunkum as is the study of voice. This is not to say that there are no gifted voice teachers whose methods *have* been based upon the highest maxims of beauty in art, but let's face facts: too many voice students emerge from their respective courses of study as little

continued on page 54

Ninth Chords

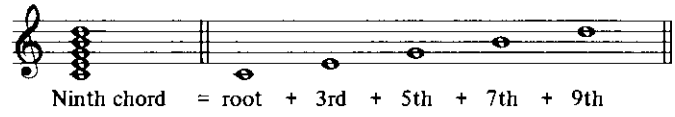
POP Piano

by Raphael Crystal

The higher numbered chords — the ninths, elevenths, and thirteenths — have an important place in popular music. They contribute color, richness, and a pungent touch of dissonance. Most importantly, they introduce a new range of expressive possibilities. As a popular pianist you should be familiar with the names and principles of construction of these chords, as well as their characteristic sounds and their positions on the keyboard.

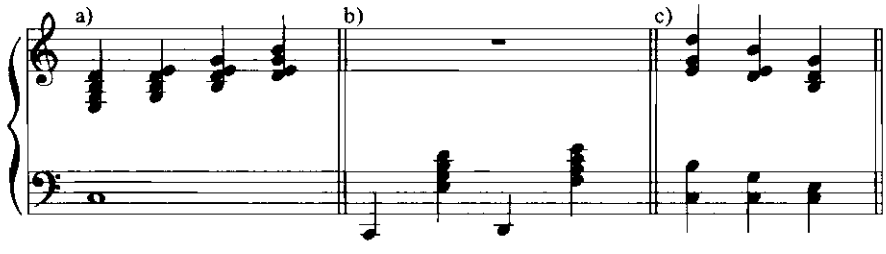
Higher numbered chords, like their simpler counterparts, are built in thirds. A ninth chord consists of a root, third, fifth, seventh, and ninth:

Ex. 1



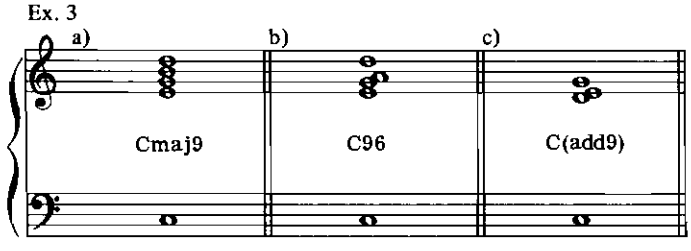
At the keyboard ninth chords are often played with the root in the left hand and the other four notes in the right. All four possible voicings of the upper four notes are used, but the most common is the voicing with the ninth on top (a). In stride piano style the left hand plays a root in the lower register and then leaps up to play a voicing of the remaining four notes in the middle register (b). Of course it is also possible to divide up the notes of the ninth chord between the two hands (c). Almost always the root of the ninth chord remains in the bass, and it is usually *not* present in the upper voices.

Ex. 2



The major ninth chord can be constructed on the first note of the major scale. It consists of a major third, perfect fifth, major seventh, and major ninth, and is symbolized as maj9 or Δ9 (a). A related chord is the 96, which includes a major sixth but does not include a seventh (b). The chord that is known as the "add 9" includes only the third, fifth and ninth. Here the ninth does not ordinarily appear in the top voice; it is usually placed just below the third of the chord (c).

Ex. 3



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Guitar Workshop

For PICKERS and STRUMMERS — Part 1

by Joe Frederick

This workshop is the first of two studies, one for the finger-style player, and the other for the flat-picker. This first study, for pickers, will also supplement the recent workshops by Allan Kozinn on Right Hand Techniques.

The arpeggio study below is written in *tablature** as well as standard notation. The right hand fingers are indicated by the symbols T (thumb), i (index), m (middle ,) and r (ring). Accomplished readers will have no trouble with the standard notation, and beginners will find the tablature very easy to master.

The musical examples in this article are available on cassette from **Sheet Music Magazine's** *Tape Service.* See page 69 for details.

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the studio organ

PEDALS! PEDALS! PEDALS!

by Ruth Price Farrar

Many people, including organ students, are awe-struck by the "foot work" of organists like E. Power Biggs, Virgil Fox, Joyce Jones, and other performing artists. Sometimes it seems they deliberately choose music that has more pedal notes per minute so they can musically say "Did you ever see anything like it"? But I believe if you talked with any artist about "foot work," he would agree with Bach when he said: "There is nothing remarkable about it. All one has to do is hit the right notes at the right time, the instrument plays itself."

"An over simplified statement," you say. Yes! But there is definitely much truth in it. Learn to play the right notes — in the right time AND keep consistently working at it. Each day you add more pedal technical patterns to your musical storehouse until your foot work matches your manual technique. Learn to put it all together — in your mind — in your ears — in your motor memory. Move to new patterns as fast as you can but be sure you have physically and mentally mastered each pattern before moving on. GO SLOW — BE ACCURATE — gradually speed up.

You will want to buy a book to help you with your pedal technique, something that will help you progress steadily and easily, and as fast as you can. There are many pedal technique books on the market. I will list a few that should be readily obtainable at any music store. If you study several of these books you may find conflicting statements, and each author will tell you "It must be this way." Give several different books a fair trial, then decide which works best for you, and stick with it. Clarence Dickinson in his THE TECHNIQUE AND ART OF ORGAN PLAYING, published by H.W. Gray, says "put your knees together" . . . "Do not forget that your knees must ALWAYS be held together" . . . over and over he states that. I have a friend who studied with Dickinson and he said his teacher never once mentioned to keep his knees together . . . but he did stress "Flexible ankle." Dickinson's book often mentions "flexible ankle." He said "ankle action corresponds to the wrist movement in manual technique."

Another large book worth hours of study is METHOD OF ORGAN PLAYING by Harold Gleason, published by Appleton-Century-Crofts. Yet another is SCHOOL OF ORGAN PLAYING, Op. 31, by Edward Shippen Barnes, Boston Music Company. His chapter on pedals is not long but it says a lot. By the way he also advocates "knees together." Flor Peeters wrote a course of three or four books, ARS ORGANI, published in Paris by Schott Freres, sold in the USA by C.F. Peters. Peeters wrote a little gem for the serious organ student called simply "THE LITTLE ORGAN BOOK", published by McLaughlin and Reilly. The text is minimal. Not much for pedals alone, but his practice tips help you to make pedal exercises out of pieces. If you want to be a church organist this is your book.

John Stainer wrote a book way back when, titled THE ORGAN. Original title, don't you think? Hallett adapted this good book to our modern day, topping it off with very light classics instead of Bach and Franck, yet it is basically solid.

All of these books are expensive, so if you can borrow them or form a club library and buy several, you can look over several without costing a fortune.

Now for a few books exclusively for pedal. The most recent that I have reviewed is PEDAL MASTERY by Dr. Joyce Jones, published by Bradley. She gives a quick survey of methods and approaches, shows notation for 13-, 25- and 32-note pedalboards. There are 70 pages of down-to-earth technique.

An older PEDAL MASTERY book by Rowland W. Dunham was published by Presser. This says much in its 40 pages. There are excerpts from the masterworks but no complete pieces. The text is very adaptable to self-study.

A recent course of study for the very beginner is published by Belwin/Mills, authored by David Carr Glover and Phyllis Gunter. It is THE CONTEMPORARY ORGAN COURSE . . . comes in five levels including a PRIMER level, each level consisting of STUDENT, THEORY, TECHNIC, and REPERTOIRE books. Could probably be used for self-study.

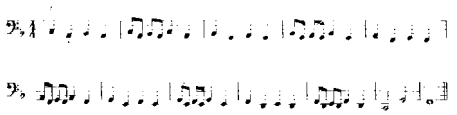
Now that you have a fair list of books to beg, borrow or buy you might like a couple of beginning two-foot pedal studies to start you off.

For Larger Musical Examples, see page 64.

This mark ∧ below the note means left toe and above the note means right toe. In the following pattern the right foot repeats a tone while the left foot moves. Be sure to play very rhythmically.

Play as written for 13 pedal organ, extend another octave for console models. Try other rhythm patterns — Practice this until you feel you have complete muscular control and freedom of movement. Demand ACCURACY of yourself. Whether you plan to be a one-foot or a two-foot organist, it is well to master alternate toe technique, crossing feet and heel-toe. You will find even the strictly "pop" organist uses his right foot for the expression pedal and to play intricate pedal parts.

Here is another exercise. The left foot repeats the note while the right foot moves.



For larger musical examples, see page 64.

continued on page 64

The musical examples in this article are available on cassette from **Sheet Music Magazine's** *Tape Service*. See page 69 for details.

the rhythm workshop

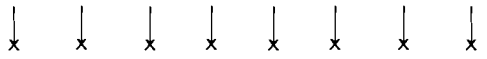
Straight Talk About... BEAT, METER, AND TEMPO

by Ronald Herder

Our new Straight Talk series is in response to our readers' most often asked questions about aspects of rhythm. Each article in the series will be centered on a specific item; in future issues we'll focus on dotted notes, syncopation, meter and tempo, the metronome, and so on. We welcome your response to this new series, and your suggestions for additional aspects of rhythm that you'd like to see discussed.

What are they?

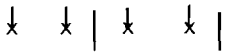
Beats are regular pulsations that measure musical time:



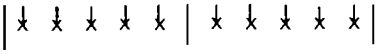
Time passes, and is measured, as the beat series goes on . . .

Meter is the way beats are grouped into measures:

a 2-beat meter:

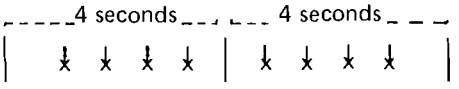


a 5-beat meter:

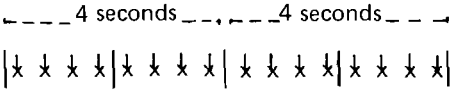


Tempo is the speed of the beat. *Beats create tempo: the faster the beats occur, the faster the tempo becomes:*

a slow 4-beat meter: (x = one beat)



a fast 4-beat meter: (x = one beat)



What is meant by "downbeat . . . upbeat"?

All aspects of rhythm are based on one fundamental idea: *the alternation of strong and weak.*

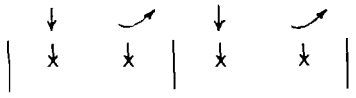
The strong, or accented, first beat of a measure is the **downbeat.** Think of the downbeat as a release of energy. The weak final beat of a measure is the **upbeat.** It exists to prepare, or build up energy for, the downbeat that follows it.

Compare the feeling of upbeat/downbeat to the way you breathe: inhale (build energy) . . . exhale (release energy); or to your natural arm movements: lift arm (build energy) . . . drop arm (release energy); or to any number of other activities: throwing a ball, swinging a racket, walking. . . .

The rhythm of music is not an artifical concoction! It is a natural extension of how we are and how we move!

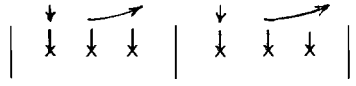
How does this work in different meters?

In 2-beat meters, the downbeat is the strong beat on "1"; the upbeat is the weaker beat on "2":



ONE – two ONE – two

In 3-beat meters, the downbeat again (always) is on "1"; the upbeat is on "3." Beat 2 – a weak "middle beat" – simply extends the upbeat effect:



ONE two three ONE two three

In constructing meters, the 2-beat form and the 3-beat form are all we have to work with! This fact is so basic and simple that we usually overlook it: All meters either have a 2-beat form ($\begin{smallmatrix}2&2&2&2\\16&8&4&2\end{smallmatrix}$), a 3-beat form ($\begin{smallmatrix}3&3&3\\16&8&4&2\end{smallmatrix}$) or are created by *adding* 2's and 3's in various ways:

2+2 ($\begin{smallmatrix}4&4&4&4\\16&8&4&2\end{smallmatrix}$), 3+3 ($\begin{smallmatrix}6&6&6&6\\16&8&4&2\end{smallmatrix}$) 2+3 or 3+2 ($\begin{smallmatrix}5&5&5&5\\16&8&4&2\end{smallmatrix}$)

2+3+2 (or 3+2+2 or 2+2+3) ($\begin{smallmatrix}7&7&7&7\\16&8&4&2\end{smallmatrix}$) and so on and on.

Tempo and beat feeling

You may be astonished to hear that a time signature of, say, $\frac{2}{4}$ tells you absolutely nothing about the beat *feeling* of a piece of music. Yes, it tells you about its construction or form – that there are 2 beats per bar, and that a quarter note represents the beat. But that's all. Nothing more.

continued on page 66

SMILE

Theme from "MODERN TIMES"

Lyric by
JOHN TURNER and
GEOFFREY PARSONS

Music by
CHARLES CHAPLIN

Moderately, with great warmth

F

Refrain

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F
Light up your face with glad-ness, Hide ev - 'ry trace of sad ness.
Fdim
Gm
Adim
Gm
D7-9
Gm
D7
Al - tho' a tear may be ev - er so near, That's the
Gm
B♭m
E♭9
time you must keep on try - ing, SMILE, what's the use of cry - ing,
F
Gm
C7
You'll find that life is still worth while, If you'll just
1. F
Gm7
C9
C7-9
2. F
Fmaj7
F6
SMILE.
SMILE.
rall.

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Love Letters In The Sand

Words by
NICK & CHARLES KENNY

Music by
J. FRED COOTS

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Am Cm G Gdim G Eb7 Am
IN THE SAND How you laughed when I cried each time I saw the
A7 D7 A7 D7 G B7
tide take our LOVE LET-TERS IN THE SAND You made a vow that
Em A7 C D7
you would al-ways be true But some - how that vow meant noth-ing to you
Gdim G Eb7 Am A7
Now my poor heart just aches With ev-'ry wave it breaks ov - er
D7 A7 D7 G Gdim D7 Gdim G C G
LOVE LET TERS IN THE SAND. On a SAND
1 2
A A

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When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along

Words and Music by
HARRY WOODS

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Em Am G+ Em Bm
whis - tle, And blow them all a - way. What if I've been un -
morn - ing, I know the sun is bright. I keep still when I
Em B7 Em Bm Em
luck - y, Real - ly have - n't a thing, There's a
hear him, Sing - in' up in a tree, For the
G F♯dim Em A7 D
time I al - ways feel hap - py, As hap - py as a king.
lit - tle an - gel of glad - ness, Brings hap - pi - ness to me.
CHORUS
G D G
When the red, red, rob - in comes bob, bob, bob - bin' a - long, a -
p - f

D7
G
long, There'll be no more sob-bin' When he starts throb-bin' his old sweet
G7
C
Am
Cm6
G+
song, Wake up, wake up you sleep - y head, Get up, get
Em
A7
D7
Ddim
up, get out of bed, cheer up, cheer up, the sun is red, Live, Love,
Am
A9
D7
G
D7
G
laugh and be hap - py, What if I've been blue now I'm walk-in' through fields of

D7
G
flow'rs, Rain may glis - ten but still I lis - ten for hours and
G+
C
C
G
hours. I'm just a kid a - gain do - in' what I did a - gain sing - ing a
Edim
E♭7
G
D7
song When the red, red, rob - in comes bob, bob, bob - bin' a -
1. G
D7
2. G
D7+
G
long. When the long.

SOME DAY MY PRINCE WILL COME

(Some Day I'll Find My Love)

FROM THE WALT DISNEY FEATURE PRODUCTION
"SNOW WHITE AND THE SEVEN DWARFS"

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Words by
LARRY MOREY

Music by
FRANK CHURCHILL

Valse Moderato

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Dm7
G7
B♭
C7
Some - one who'll thrill me for - ev - - er.
rall. - - -
CHORUS
F
A aug
B♭
D7
Gm
SOME DAY MY PRINCE WILL COME, Some
Some day I'll find my Love, Some -
a tempo
p f
B♭
B♭ aug
C7
F
E
day I'll find my love, And how thrill - ing that mo - ment will
one to call my own, And I'll know her the mo - ment we
Gm7
C7
F
E
Gm7
be, When the Prince of my dreams comes to me.
meet, For my heart will start skip - ping a beat.

C7
F
Aaug
B♭
D7
Gm
He'll whis - per "I love you," And
Some day we'll say and do, Things
B♭
B♭aug
C7
F
A7
Aaug
steal a kiss or two, Though he's far a - way, I'll
we've been long - ing to, Though she's far a - way, I'll
f
B♭aug
B♮dim
F
Adim
Gm7
C7
find my love some day, Some day when my dreams come
find my love some day, Some day when my dreams come
F
A♭m
Gm7
B♭
C7
F
1.
2.
true.
true.
true.
true.
rall.

Lullaby Of The Leaves

Music by
BERNICE PETKERE

Words by
JOE YOUNG

Piano and Ukulele Arrangement
By HELMY KRESA

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Cm G7 C7 Fm
Cov - er me with hea - ven's blue and let me dream a dream or two, Oh
Dm7 G7 Dm G7 Cm Fm Cm
sing me to sleep, Lul - la - by of the leaves. I'm
Fm
breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, Ooh
C Fm
ooh ooh ooh ooh ooh. That pine mel - o - dy car - ess - ing the shore Fa -

C
Cdim
mil - iar to me, I've heard it be - fore ooh ooh ooh ooh
G
Ebdim
Ab7
G7
Cm
G7
C7
That's south-land, don't I feel it in my soul, and don't I know I've
Fm
Dm7
G7
Dm7
G7aug
reached my goal, Oh sing me to sleep, Lul - la - by of the
C
Ab7
G7
C
Dm7
C
Dm7
C
1.
2.
leaves.
leaves.
rall.

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All Of Me

By SEYMOUR SIMONS
and GERALD MARKS

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Dm
E7
I'm no good with - out you.
Take my lips
I want to
Am
D7
G7
lose them,
Take my arms
I'll nev - er use them,
C
E7
A7
Your good-bye
left me with eyes that cry,
How can I
go on dear with-
Dm
Fm
C
Gm
A7
out you.
You took the part that once was my heart,
So
Fm
G7
1. C
Cdim
Dm
Gaug
2. C
Fm
C
why not take ALL OF ME.
ME.

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WHEN YOU WISH UPON A STAR

Featured In The Walt Disney Full Length
Motion Picture "PINOCCHIO"

Lyric by
NED WASHINGTON

Music by
LEIGH HARLINE

With expression
Piano
mf
Voice
C G7 C G7 C G7 C Dm6 E7
When a star is born, They pos - sess a gift or two,
mf
Am E7 Am C D7 Gdim G9 G7+
One of them is this They have the pow - er to make a wish come true.
rall
Chorus
C A7 Dm Dm7 G7 Cdim C
WHEN YOU WISH UP - ON A STAR, makes no diff - 'rence who you are,
mf-f a tempo
Cdim Dm F G7 C G7 C A7
An - y - thing your heart de - sires will come to you. If your heart is

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Dm Dm7 G7 Cdim C Cdim Dm
in your dream, no re - quest is too ex - treme, WHEN YOU WISH UP - ON A STAR as
G7 C Fm6 Em C Dm Gdim G7
dream - ers do. Fate is kind, She brings to
Cdim C Am D7 Fm6 G7 Abm G7
those who love, the sweet ful - fill - ment of their se - cret long - ing.
C A7 Dm Dm7 G7 Cdim C Cdim
Like a bolt out of the blue, Fate steps in and sees you thru, WHEN YOU WISH UP -
Dm F G7 C Dm7 G7+ F G7 C
1. 2.
ON A STAR your dream comes true. dream comes true.

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"GIMME" A LITTLE KISS

Will "Ya," Huh?

By ROY TURK
JACK SMITH and
MACEO PINKARD

Moderately slow
Piano
mf
Voice
G7 C C+ C6 Gdim G7 Gdim G7
A lit - tle boy was wild a - bout a lit - tle
mp
Dm7 B♭ G7 G7+5 C Cdim C C6 Gdim G9 Em G7
girl, Who found it out. She tried to play so "hard to get,"
G7+5 C6 Bdim C6 G7 C C+ C6 Gdim
He has - n't e - ven kissed her yet. He leaves her when she

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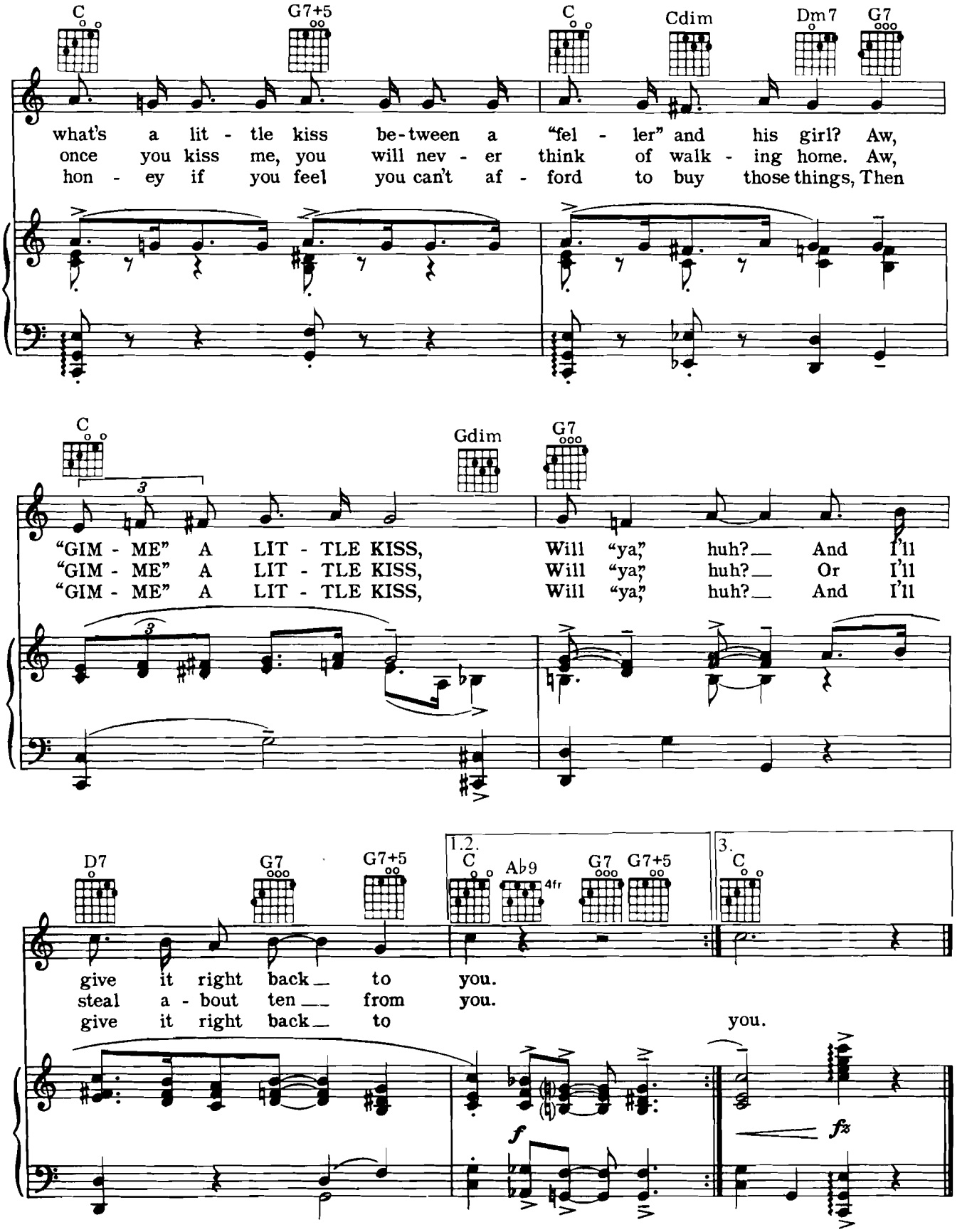
G7 Gdim G7 Dm7 B♭ G7 G7+5 C Cdim C Gdim
turns him down, Comes back a - gain and hangs a - round,
G G7 C6 Cm G B7-5 E7 A7 D7 G Cm6 Gdim G7
poco rit.
Wait - ing for one kiss, While he pleads like this;
poco rit.
C Gdim G7 G9 G7 G9
Chorus a tempo
Boy: "GIM-ME" A LIT-TLE KISS, Will "ya," huh? What are "ya" gon - na miss,
Boy: "GIM-ME" A LIT-TLE KISS, Will "ya," huh? Must I go on like this,
Girl: "Gim - me" a lit - tle coat, Will "ya," huh? Sa - ble or mink or goat,
a tempo
p - mf
F C Cmaj7 C C+5 F A7 Dm Dm7
Will "ya," huh? Gosh! oh gee! why do you re - fuse?
Will "ya," huh? Once a - gain a plea I'm gon - na make,
Will "ya," huh? My poor wrist is bare as it can be,

G7 G7+5 C Cdim Dm7 G7 C Gdim
I can't see what you've got to lose, Aw, "gim-me" a lit - tle squeeze,
Tell me when do I get a break, Aw, say that you're giv - in' in,
Won't you buy a gold - en band for me? Aw, "gim-me" a lit - tle car,
G7 G9 G7 G9 E7 Am Am7
Will "ya," huh?_ Why do you "wan - na" make me blue? I
Will "ya," huh?_ An - y - thing that you ask I'll do. I'll
Will "ya," huh?_ That would be might - y nice of you. An
F6 A7 Dm A7 Dm G7+5
would - n't say a word if I were ask - in' for the world, But
take you for a lit - tle ride where we can be a - lone, And
aer - o - plane, a mo - tor boat, some pearls or dia - mond rings, But


C
G7+5
C
Cdim
Dm7
G7
what's a lit - tle kiss be-tween a "fel - ler" and his girl? Aw,
once you kiss me, you will nev - er think of walk - ing home. Aw,
hon - ey if you feel you can't af - ford to buy those things, Then
C
Gdim
G7
"GIM - ME" A LIT - TLE KISS, Will "ya," huh?_ And I'll
"GIM - ME" A LIT - TLE KISS, Will "ya," huh?_ Or I'll
"GIM - ME" A LIT - TLE KISS, Will "ya," huh?_ And I'll
D7
G7
G7+5
1.2.
C
Ab9
4fr
G7
G7+5
3.
C
give it right back_ to you.
steal a - bout ten_ from you.
give it right back_ to you.
f
fz

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Are You Lonesome To-night?

Words and Music by
ROY TURK and
LOU HANDMAN

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A7 Dm A7 Dm G7 G7
drift - ed a - part Does your mem - o - ry stray to a bright sum - mer
C C7
day, When I kissed you and called you sweet - heart. Do the chairs in your
F Cm D7 G7 F#7
par - lor seem emp - ty and bare Do you gaze at your door - step and pic - ture me
G7 C C7 D7
there Is your heart filled with pain Shall I come back a - gain Tell me,
G7 C Ebdim G7 C
1. 2.
dear, Are you lone - some to - night? Are you night?

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Yes Sir, That's My Baby

Words by
GUS KAHN

Music by
WALTER DONALDSON

Moderato
f
Till ready
p
VOICE
D ← Guitar (Capo up 1 fret)
Eb ← Keyboard
A7
Bb7
Who's that com - ing down the street? Who's that look - ing so pe - tite?
Who's the "who" I rave a - bout? Who do I feel blue with - out,
p
D
Eb
G
Ab
A7
Bb7
Who's that com - ing down to meet me here?
In the Win - ter, Sum - mer, Spring and Fall?

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D
Eb
A7
Bb7
Who's that you know who I mean, Sweet-est "who" you've ev-er seen,
What was I just "gon-na" say, I for-get, but an-y way,
E7
F7
A7
Bb7
I could tell her miles a-way from here.
Here's the most im-port-ant thing of all.
CHORUS
D
Eb
Adim
Bbdm
A7
Bb7
Yes, Sir, That's my Ba-by, No, Sir,
Yes, Sir, That's my Ba-by, No, Sir,
p-f
E9
F9
A7
Bb7
D
Eb
Don't mean "May-be" Yes, Sir, That's my Ba-by now.
Don't mean "May-be" Yes, Sir, That's my Ba-by now.

D
E♭
Adim
B♭dim
Yes, ma'am we've de - cid - ed
Well well, "lookit" that ba - by
A7
B♭7
No ma'am, we won't hide it, Yes, ma'am
Do tell, don't say "may - be" Nell's bells
E9
F9
A7
B♭7
D
E♭
B♭7
B♭7
A7
B♭7
you're in - vit - ed now. By the
won't she cause some row. Pret - ty
D7
E♭7
G
A♭
D
E♭
Dm
E♭m
way, By the way When we
soon Pret - ty soon We will

E7
F7
A7
B♭7
reach the preach-er I'll say, (with feeling)
hear that Lo - hen-grin tune, (I'm sayin')
D
E♭
Adim
B♭dim
A7
B♭7
Yes, Sir, That's my Ba - by, No, Sir,
Who for should she be sir, No one
E9
F9
A7
B♭7
don't mean "may - be" Yes, Sir, That's my Ba - by
else but me sir, Yes sir, That's my Ba - by
1. D
E♭
Aaug
B♭aug
2. D
E♭
now.
now.
now.
now.

SPECIAL ORGAN ARRANGEMENT

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ARE YOU LONESOME TONIGHT?

Suggested Registration
General Electronic or Pipe Organs

Upper: Flutes 8', 4'
Lower: Flute 8'
Pedal: 26', Normal
Vibrato: Normal

Suggested Registration
Drawbar Organs

Upper: 00 8060 000
Lower: 00 6000 000
Pedal: 5-3
Vibrato: V-3 Full

Arranged by Marty Gold

Words and Music by
ROY TURK and
LOU HANDMAN

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Cm G D7 Dm6 E+7 E7 Am E7 A7 D7
lone - ly, I'm writ - ing you on - ly, To see if you care for me
G G7 C
still. Are You Lone-some To - night? Do you miss me to -
A7no 5th Dm
night? Are you sor - ry we drift - ed a - part? Does your
Dm7 G7 Dm7
mem - o - ry stray to a bright sum - mer day, When I kissed you and

G7 G+7
C
C7
called you sweet - heart?
gliss.
Do the chairs in your par - lor seem
F
Cm
D7
emp - ty and bare? Do you gaze at your door - step and
G7
F♯7
G7
C
C7
D7
pic - ture me there? Is your heart filled with pain? Shall I come back a -
Dm7/G
G7
G7-9
C
gain, tell me dear, Are You Lone-some To - night?

SPECIAL ORGAN ARRANGEMENT

LULLABY OF THE LEAVES

Suggested Registration
General Electronic or Pipe Organs

Upper: Flutes 8', 4', 2', Strings 8', 4'
Lower: String Diapson 8'
Pedal: 16', Medium
Vibrato: Normal

Suggested Registration
Drawbar Organs

Upper: 00 8736 567
Lower: 00 5544 220
Pedal: 5-3
Vibrato: Normal

Words by
JOE YOUNG
Arranged by Marty Gold

Music by
BERNICE PETKERE

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Cm
Ab7
G+7 G7
Cm
D7-5 G7
G+7
Leaves.
mf
Cov - er me with heav - en's blue and
C7
Fm
Db7
Dm7
3
G7
let me dream a dream of two, Oh, sing me to sleep,
Dm7
3
G7 G+
Cm
Lul - la - by Of The Leaves.
I'm
Fm
3
Ab7
3
Cm
3
Ab
3
breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, Ooh

C Cmaj7 C6 C Fm Ab7
ooh ooh ooh ooh ooh. That pine mel - o - dy ca - ress - ing the shore, Fa -
Cm Ab7 C C#o G7
mil - iar to me, I've heard it be - fore, Ooh ooh ooh ooh ooh ooh, That's south - land.
Cm D7-5 G G+7 C7
Don't I feel it in my soul, and don't I know I've
Fm Db7 Dm7 G7 Dm7 G+7 Cm 8va
reached my goal, Oh, sing me to sleep, Lul - la - by Of The Leaves.
ritard.

continued from page 9

able to give a song its due as when they first entered the hallowed Grove of Academe. They may sing a bit louder, their high notes may be stronger, their tone may be rounder and more pleasing. But, are they artists? Do they really know how to interpret a song? Nine times out of ten the answer is no.

This brings us to the question of the amateur, who sings predominantly for the sheer pleasure of it. You may be in the flower of youth, the prime of life, or the golden years; you may be a church soloist, a neighborhood celebrity or even the family crooner who enjoys taking the lead at gatherings around the piano. Where do you stand? Voice lessons may be too expensive a luxury, yet you, the amateur, would like some advice. Here are some pointers. This is not a voice lesson, but a few principles of common sense that will surely help you to derive the most pleasure out of your own vocalizing and afford the greatest pleasure to all who listen to your song.

1. *Always be aware of your dignity as a singer.*

This is of primary importance. No matter what you are singing, be it a Bluegrass ballad or an Italian aria, if you begin by apologizing for your own shortcomings, or by giggling or shifting from foot to foot, you will have lost your audience before the first chord. Even if you have been cajoled against your will by Great-Aunt Augusta into singing for her guests, the minute you arrive at center stage, take it. You'll be amazed at how much your audience will respect your performance if you sing your song as if it were the National Anthem, for the next principle is to:

2. *Relax.*

To stiffen up with nervous tension, to strike a pose that would please a marine drill sergeant will render your voice as stiff and unmalleable as a ball of frozen lard. Nor should you imitate an invertibrate. Lean slightly on the piano, if that is comfortable, or if you are accompanying yourself on the guitar, sit on a comfortable chair — however, don't hunch over the instrument. Even a church soloist with or without choir robes, should stand correctly but be relaxed as well. Remember that your audience is rooting for you so attend to the music rather than to your nerves.

3. *Know your text, and think of what you are going to tell your audience.*

I once auditioned a young soprano for a place in a choral ensemble that performed a great deal of vocal music in English. Therefore I asked her for an English song rather than the usual operatic aria. She volunteered to sing *Danny Boy,* as familiar a song as any in the world. Perhaps, a bit too familiar. When I inquired as to whether she had read the text, she looked at me incredulously, and replied "Oh yes, it's about a young girl or something." Many songs are about a young girl or something. *Danny Boy* is a young girl's farewell to her lover about to leave for battle. She fears that she may die before he returns, and asks that he visit her grave afterward and make it warmer and sweeter by his presence. Although this soprano sang the notes prettily, her inability to convey the meaning of the words was only too apparent. She was not engaged.

To sing a song is to relate a story or to express an idea. Words are just as important as music. Hence, performing a song without knowing and understanding your text so that you could recite it convincingly without the musical setting, is to do only half the job regardless of how beautifully you intone the melody. Above all, keep your diction clear, natural and, in the case of foreign languages, idiomatic. Remember, nothing sounds worse than familiar words garbled because of inattention to proper enunciation. We hear a great deal about great interpreters of song, past and present, artists such as Janet Baker or John McCormack, Maria Callas and others who do "something" with the music they sing that makes it come alive to an audience. That "something" is dramatic expression of the text. Sing the *meaning* of the words and you will have your audience in the palm of your hand. On the other hand

4. *Don't be a forger.*

Just as counterfeit money, no matter how closely it resembles the real thing, is still worthless, imitating a famous singer is a waste of time. The phonograph can be an excellent teacher; use it wisely. Listen to recordings of the acknowledged leaders in their field. Listen to how they interpret a work, how they express the meaning of words and music, how they control breath, dynamics and phrasing. Listen and learn, but when your time to sing comes, don't try to sound like them. People want to hear *you,* not your impression of someone else. Imitation can never be a personal statement, moreover it can only be your conception of how the other singer sounds, because every voice, good or bad, is unique. Make the most of your own gifts; don't try to recast them in another's image. Sing *your* interpretation of *Der Erlkonig,* not Fischer-Dieskau's — *your* version of *People,* not Streisand's. To thine own self be true.

5. *Use a tape recorder and be frank.*

The tape recorder is a fine tool for helping to perfect your singing technique. Use it — even a small one — with both a good microphone and a decent speaker, so that you are insured the best possible fidelity. When you are learning a piece or rehearsing it for performance, turn on the tape recorder, and forget it is running. Your tapes, in this case, are utilitarian evidence of your work, not historical documents. At the end of a rehearsal — after you have rested — listen to your tape with a critical ear and with your music in hand. Make a note wherever you find mistakes in your voice production — high notes too shrill, low notes lacking body, pitches flat or sharp — and wherever you have failed to enunciate the words. Listen also to places where the balance between voice and accompaniment are off — piano or organ too loud, too soft; are you or your accompanist dragging the tempo or rushing it; have you held a note too long or not long enough? Corrections can be made at the next rehearsal or lesson.

The final piece of common sense may seem almost too obvious to mention, but lest we take it for granted:

6. *Sing because you love to sing and let your audience know it.*

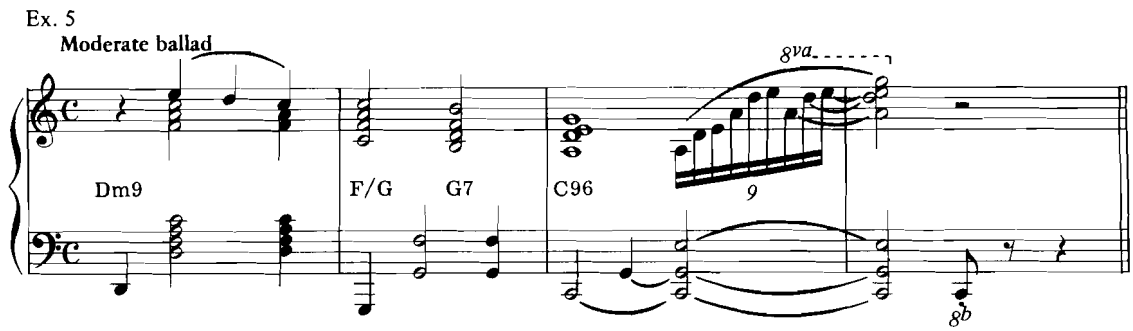
John Ruskin, the great English art critic and essayist expressed this idea best when he wrote "Labor without joy is base." As an amateur singer, you work as hard as you can to do the best possible job, but as the word "*ama*teur" implies, yours is a labor of love. Without a sense of joy, even a technically flawless performance will be cold and devoid of life. Therefore, when you sing let your audience know just how much you enjoy it. Then you are sure never to fail.

A group of major ninth chords moving in parallel is a familiar big band brass section sound. The device is also effective on the piano:

Ex. 4

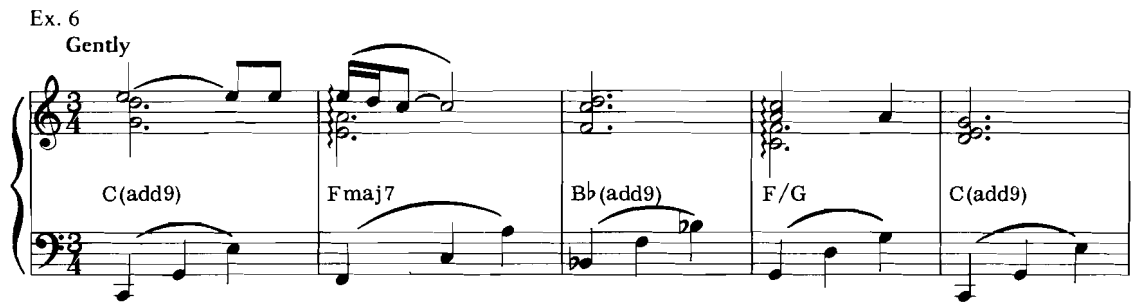
The 96 has a more settled, stable sound; it is often used at the end of a song:

Ex. 5



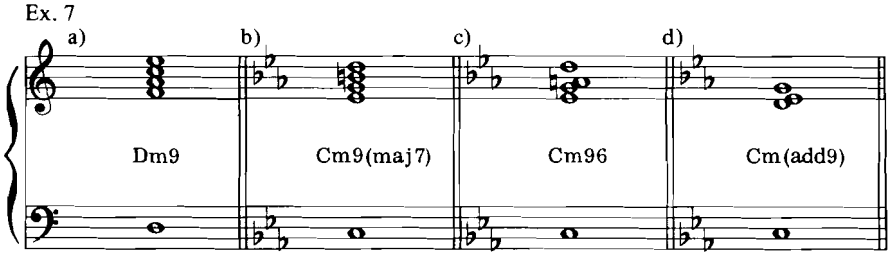
In the "add 9" the ninth has the effect of coloring and softening the sound of the major chord. The "add 9" is often associated with a country or folk-rock feeling.

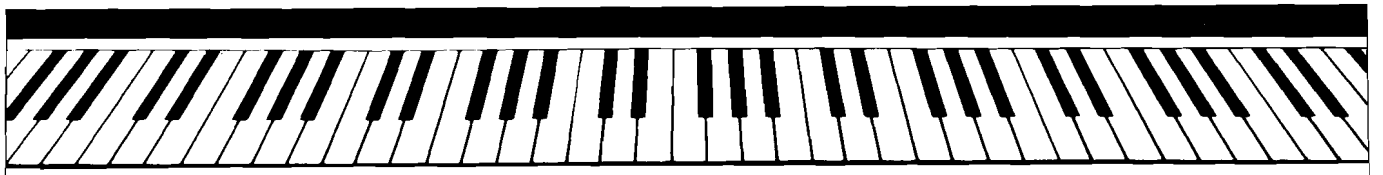
Ex. 6



The minor ninth chord can be built on the second degree of the major scale. It includes a minor third, perfect fifth, minor seventh, and major ninth, and is symbolized as m9 or –9 (a). When a minor ninth chord is used on the first degree of a *minor* key it often has a raised seventh (e.g. B in a C minor chord). This chord may be symbolized as m9 (maj7), m9 (△7), or m9+7 (b). There is also a minor 96 chord; notice that it has a *major* sixth (c). And there is a minor ninth chord (d).

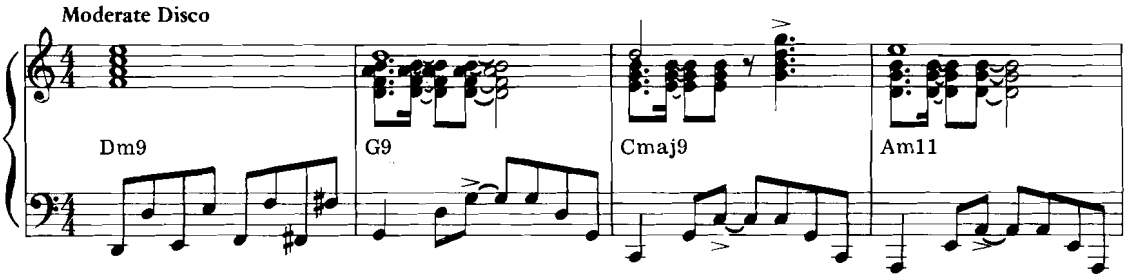
Ex. 7





The minor ninth on the second degree of the major scale typically moves to a dominant V chord and then to a major I chord. This is one of the basic progressions in popular music – it is used in all styles and genres. Here we see it in a disco setting:

Ex. 8

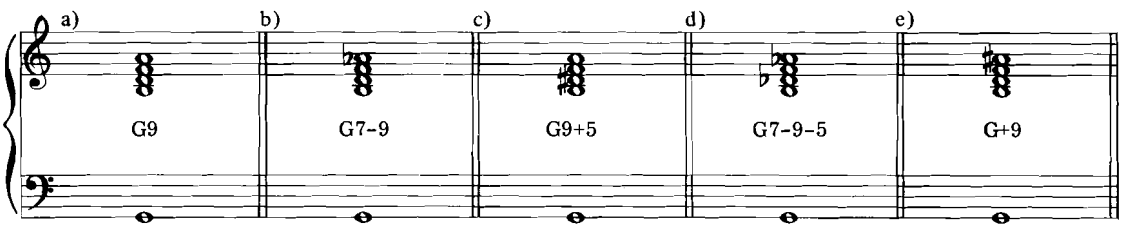


The minor ninth with a raised seventh has a sharper, more biting sound, because of its greater dissonance. In this example it appears on I and IV of the minor scale. Notice the effect when the Fm9(maj7) in the third bar gives way to the much softer Fm7 of bar four:

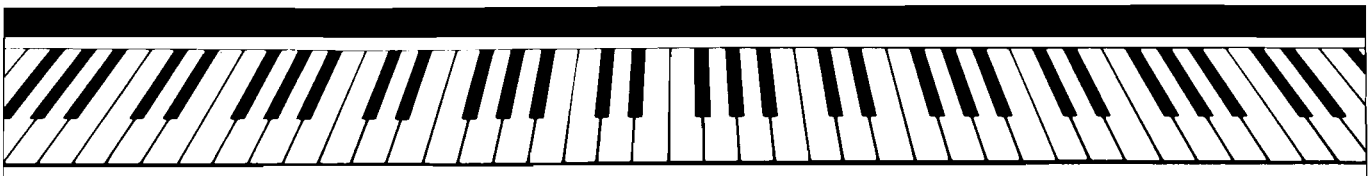
Ex. 9

The dominant ninth can be constructed on the fifth degree of the major scale. It consists of a major third, perfect fifth, minor seventh, and major ninth, and is symbolized simply as 9 (a). Dominant chords are especially subject to alteration, and dominant ninths are no exception to this rule. The dominant chord with a flatted ninth, symbolized as 7-9, is very common (b). The dominant ninth with a raised fifth, symbolized as 9+5, has a particularly strong pull toward the tonic (c). The fifth can also be lowered; often this is combined with a flatted ninth, resulting in a 7-9-5 chord (d). And the ninth can be raised, creating an augmented ninth chord, symbolized as +9 (e).

Ex. 10



The +9 chord deserves some special attention. Although it is theoretically a ninth chord, it is often written as a seventh chord with both minor and major thirds (e.g. a chord on G containing both B♭ and B♮). It frequently

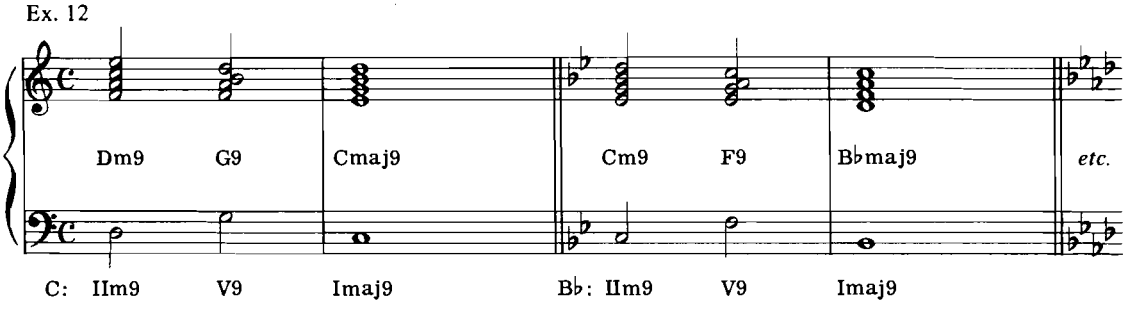


appears in a blues or blues-derived context, where the minor/major third combination creates the feeling of a "blue note":

Ex. 11

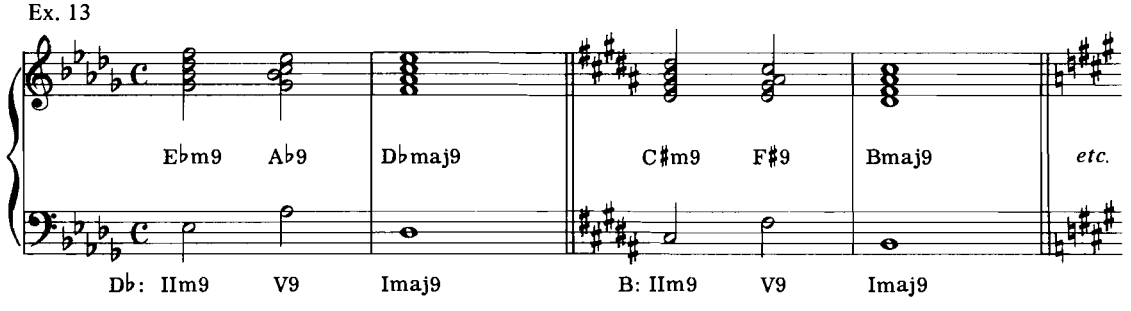
If you would like to become fluent in the use of ninth chords, you can begin by practicing the IIm9–V9–Imaj9 progression in all keys. Our next example shows a convenient way of doing this. First play the progression in C major. Then turn the final C chord into a Cm9, which becomes the first member of a II-V-I progression in B♭ major. If you continue this chain you will run through the keys of B♭, A♭, G♭, E, and D, and then return to C. Try to keep the beat going through the entire series – play it as a single progression.

Ex. 12



To cover the other six major keys, begin the progression a half-step higher, in D♭ major. (Notice that when we transform the D♭ maj9 into a minor chord it is changed enharmonically to a C♯m9, taking us into the key of B major, rather than the less common C♭ major.) This series will move through the keys of B, A, G, F, E♭, and back again to D♭.

Ex. 13



Ninth chords are more common in popular songs than you might imagine from looking at sheet music. This is because when the ninth is in the melody, the chord symbol is often given as a seventh chord (i.e. it only covers the notes *accompanying* the melody). As you play through the sheet music for a song, be on the lookout for those "hidden" ninth chords. You will find that they all have characteristic and familiar sounds – sounds that you have been hearing all along without, perhaps, knowing exactly what they were. Happy hunting for hidden ninths!

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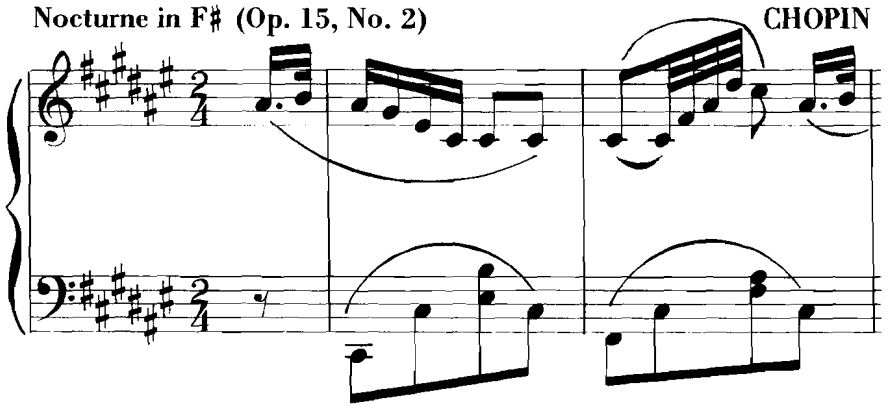
What determines the music's beat feeling *is its tempo* – the speed of those 2-beats-per-bar. This means that you will feel a certain piece "in 2," for instance, *only if the tempo lets you feel it "in 2."*

In general, the old "soft shoe" tunes have a moderate "2" feel, with melodies featuring numerous quarter notes. There are also the bright, uptempo tunes in $\frac{2}{4}$ with a driving *one*-beat feeling, with many eighth notes in the melody. And in this piece – also in $\frac{2}{4}$ and one of the gems of the classical literature – the beat feeling is neither "in 2" nor "in 1"; it is "in 4!" Chopin's tempo marking, *Larghetto,* clocks in at a speed of about ♩ = 60 – a leisurely, floating, four-*8ths*-to-the-bar feeling:



So don't trust the number game. Look at the tempo marking in that piece you're playing to know what's *really* going on.

Let's let matters sit there for now. Yes, of course there's a lot more to say about beats, meter, and tempo because we've only just cracked the nut of these fundamentals of rhythm. But we'll have to reserve the rest for a later issue or two (or three).

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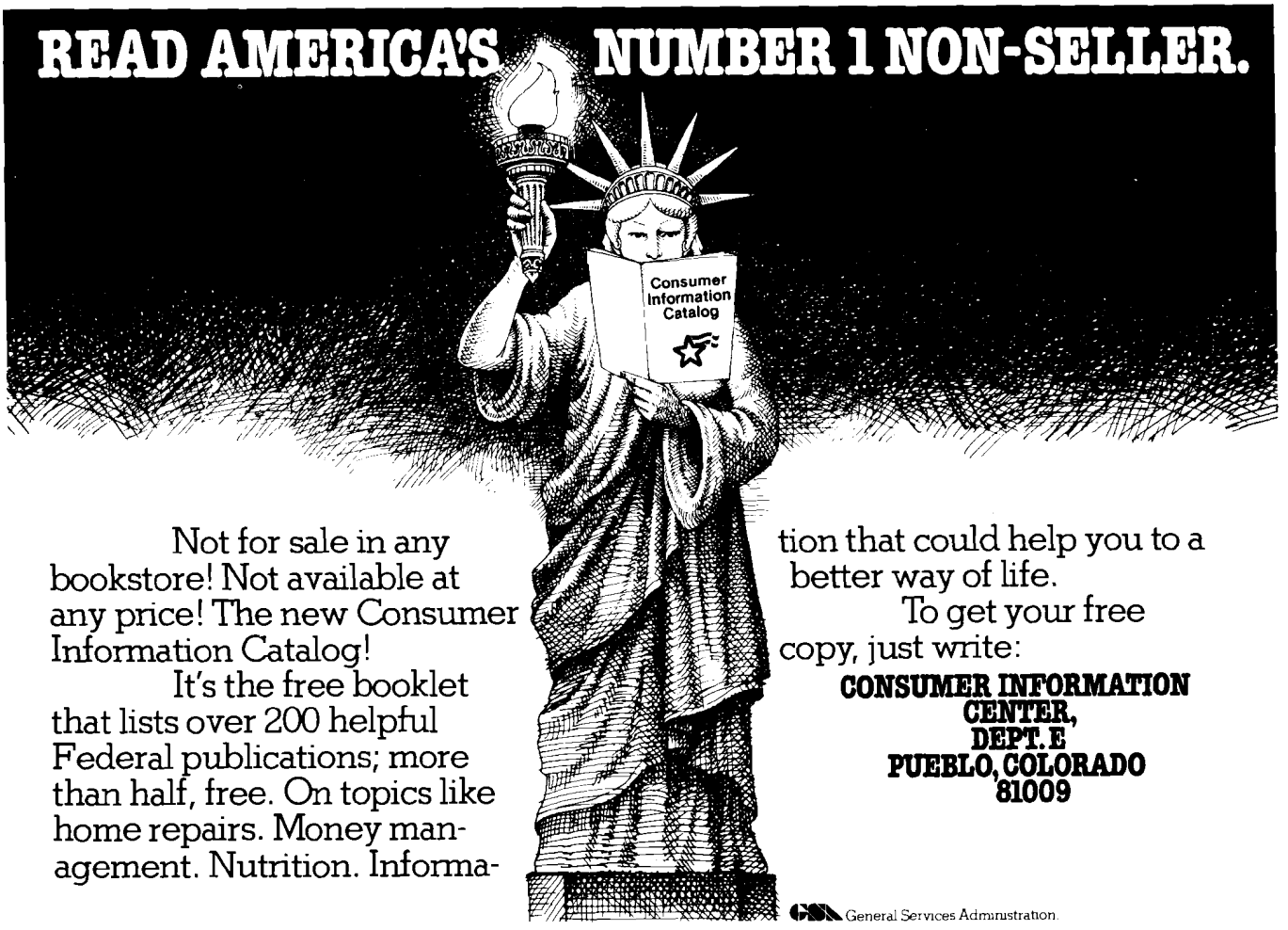
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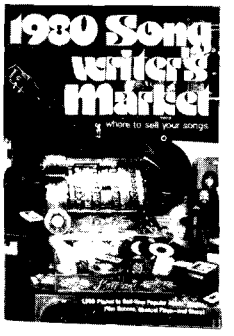

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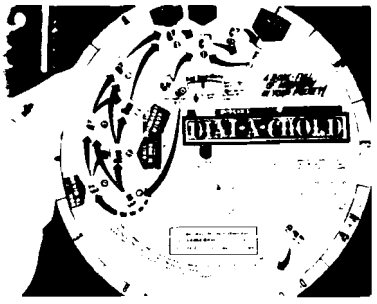

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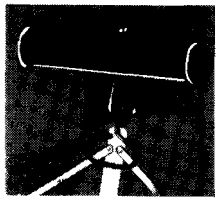

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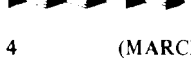

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